quently feels heavy, while ſpinning in the hand. The reaſon muſt be obvious, on a moment's reflection, to the moſt inexperienced artiſt. If the hole into which the peg goes is crooked, the peg muſt ſtand crooked alſo; and this will give a double motion to the top, which cauſes the evil complained of. The boy who runs leaning on one ſide, muſt run heavier than he who keeps his whole body properly poiſed, and will undoubtedly tire firſt. So it is with the top: the crooked poſition of the peg throws the top on one ſide, and hence, every time it turns round, muſt give ſome check to its force.

It is a general obſervation among artiſts, that a heavy top never *ſleeps* well; and this very obſervation, made by every one, is of itſelf, ſufficient to confirm what I have above obſerved. Look at this top,

and ſee how well it ſpins: it ſleeps ſo ſoundly, that you cannot ſee any motion it has.

We muſt not always lay the blame on the turner, for the peg itſelf is ſometimes in fault: if that is crooked, all the art of the former will never be able to make a good top. When I conſider what great care and nicety is required, both in the turner and the peg-maker, I am not ſo much ſurpriſed that we have ſuch a number of bad tops, as that we have any good ones. Theſe people look upon us boys as ſo many chickens, who will pick up any thing that is thrown them. I have how-